Minton, H. and Co. (98), U.K.—Encaustic Tiles
Society for Improving the Condition of the Labouring Classes (134), U.K.—Sundry improvements in the construction of Bricks, and the improvement of Habitations for Labouring Classes

THE PRIZE MEDAL.

Ameller, E. F. (408), France—Improved Tiles
Brandani, G. (113), Tuscany—Table in Florentine Mosaic
Blackburn, B. (31), U.K.—Slate Slabs
Blanchard, H. M. (93), U.K.—Materials and Workmanship in Terra Cotta
Bessa, Brothers (417), France—Tubular Bricks
Boschetti, Benedetto (77), Rome—Table in Roman Mosaic
Bont, J. P. (773), France—Inlaid Marble Table
Bottarelli, G. (726), Austria—Mantelpiece
Boucher, T. (398), Belgium—Gas Retorts
Bowers, Challidor, and Woolscroft (104), U.K.—Imitations of Oak Carvings in Porcelain
Brown, Robert, Sarbiton-hill (117), U.K.—Italian and other Tiles
Buonsignori, Brothers (112), Tuscany—Table of Florentine Mosaic
Buttgen, C. (335), Prussia—Table and other objects in Marble and Granite
Cheesewring Granite Company (54), U.K.—Granite column
Chenot, A. (119), France—Metallic Pavement
Cowan, R. J. (18, 19), U.K.—Combination of Iron and Glass in the decorative part of the Manufacture of Stoves
Cowen, Joseph and Co. (112), U.K.—Gas Retorts and other objects in Fire Clay
Cundy, S. (60), U.K.—Tomb of Queen Phillippa, in Alabaster
Dallamanda, T. (19), Rome—Trans of Oriental Alabaster
Darmanin, J. and Sons (26), Malta—Inlaid Work in Marble
Decelino, P. P. (27), Malta—Carved Malta stone
Delgent, A. (333, 347), Portugal—A collection of Worked and Polished Marbles of Portugal
Della Valle, Brothers (116), Tuscany—Table and Vase in Scagliola
Demangeat, A. (1154), France—Mantelpiece and Pavement, in stone
Dolan, D. (45), U.K.—A new kind of Scagliola Work
Doulton and Watts, and Henry Doulton and Co. (33, 64), U.K.—Articles in Stoneware and Porcelain
Ekaterinberg, Imperial Polishing Manufactory of (326), Russia—Jasper Vases
Ferguson, Miller, and Co. (93, 129), U.K.—Vases in Terra Cotta
Francis and Sons (47), U.K.—Parian Cement
Freeman, W. and J. (16), U.K.—Granite Obelisk
Gowans, J. (132), U.K.—Carved Sandstone
Hayward, H. and R. (127), U.K.—Tiles, &c. in Metallic Clay
Hoskins, B. (75), U.K.—Granite Obelisk
Ire, C. and Co. (39), U.K.—Pedestal, &c. of a new Material resembling Marble
India Company, Hon. East, India—Inlaid Chess Table
Kapeller, L. and Son (99), Bavaria—Granite Crucibles
Kolyvan, Imperial Polishing Manufactory of (327), Russia—Jasper Vases
Kullgren, C. A. (118), Sweden—Granite Cross
Lane and Lewis (58), U.K.—Niche, and Statue in Caen Stone
Lebrun, J. A. junior (573), France—Chimney-piece
Leclercq, Augustin (425), Belgium—Chimney-piece
Lemans, J. and Sons (92), U.K.—Chimney-piece
London Marble and Stone Working Company (17), U.K.—Various Articles in Sculptured Marble
M'Donald and Leslie (74), U.K.—Granite Vases, Pedestal, &c.
Magnus, G. E. (46), U.K.—Enamelled Slate
Margetts, T. K. and Eyles, H. (91), U.K.—Font in Caen Stone
Mayo and Co. (7), U.K.—Vases for Mineral Waters
Meredith, J. H. (161), U.K.—Slabs of Porphyry
Mewbach, A. (610), Austria—Bricks and Brick Clay
Miglio, Luigi (20), Rome—Works in Roman Mosaic
Myers, Geo. (633), U.K.—Carvings in Caen Stone
Normain, Jules and Co. (491), U.K.—Polished Marble Chimney-piece
Organa, J. (85), U.K.—Font, Obelisks, &c.
Orsi and Armani (36), U.K.—Various Articles in Cement
Parker, T. (128), U.K.—Tiles and other objects in Terro-Metallic
Pearce, W. (75), U.K.—Cornish Granite and Serpentine Goods
Peterhoff, Imperial Polishing Manufactory of (326), Russia—Jewel Casket, with Basso-relievo Mosaic, in Pietra-dura
Pilliet Brothers (963), France—Cenotaph of Greenstone Basalt
Pilkham, J. (108, 216), U.K.—Terra Cotta
Ransome and Parsons (97), U.K.—Artificial Silica Stone
Rawlings, O. (78), U.K.—Inlaid Marble Table
Rebuffat, Aspdin, and Co. (103, 5), U.K.—Illustrations of Portland Cement
Reid, W. H. (485), U.K.—Crucibles
Ransome, J. (11), U.K.—Artificial Stone
Rossi, A. (892), France—Marble Mantelpiece
Royal Asphalte Company, U.K.—Pavement at the East Entrance
Salviati and Co. (86) U.K.—Mosaic Pavement
Shanley and Whalley (121), U.K.—Novel and useful Invention of Marble Paste
Stevens and Son (34), U.K.—Martin's Cement
Sterling, T. jun. (309), U.K.—A Collection of Manufactures in Slate
Stone, F. (32), Malta—Carved Stone
Thibaud, J. (1469), France—Inland and other Works in Marble and Pietra-dura
Tournay, Royal Technological Institute of (1 and 89), Belgium—Specimens of worked and polished Marble
Tubbenore, J. (40), U.K.—Inlaid Marble Tables, and other Articles in Marble and Spar
Turnbull, Brothers (732), France — Manufactures in Artificial Stone
Tylor, J. and Sons (10 and 130), U.K.—Illustrations of Portland and other Cements
Ulrich, E. F. and Co. (6), U.K.—Ladysbore Terra Cotta
Woolley, J. (99), U.K.—Inlaid Marble Tables
Woodruff, T. (350), U.K.—Inlaid Marble Slabs
Wortmann, J. (116), U.K.—Waterproof Bricks

JURY XXX.

SCULPTURE, MODELS, PLASTIC ART.

THE COUNCIL MEDAL.

Fox, A. (379), Prussia—The Amazon
Marochetti, Baron, U.K.—Richard Cœur de Lion, in Plaster
Schrader, J. (1,407), France—Phryne, in Marble
Wyatt, the late Richard J. (108), U.K.—Clycera, in Marble

THE PRIZE MEDAL.

Appel, R. (274), U.K.—Anastatic Printing
Baily, E. H. (7), U.K.—A Youth resting after the Chase, and a Nymph preparing for the Bath, in Plaster
Bell, John (36 and 60), U.K.—Statue of Lord Falkland; Eagle Slayer, in Bronze
Benzoni, Gio. Maria (18), Rome—Statue, in Marble, of Gratitude
Bernasgar, Antoine (1,349 and 97), France—Head, on Porcelain, and Portrait of Prince Albert, on China
Berrus, Brothers (55), France—Designs for Shawls
Bertini, G. (737), Austria—Painted Window
Boesche, C. J. (785), Prussia—Fountains; Model of Magdeburg Cathedral
Bonnet (1,369), France—St. John, in Enamel
Bucher H. (176), Saxony—Painting on Porcelain
Castellani, Raffaelle (28), Rome—Copy, in Mosaic, of Medallion of Boniface II.
Chebeaux, J. (1,146), France—Designs for Cotton Print and Calico
Cheverton, B. (104), U.K.—The Theseus, as exemplifying the reduction by machinery of statues
Clerget, C. E. (709), France—Designs, and works in ornament
Collas, A. (1,700), France—Works exemplifying reduction of sculpture
Couder, A. (1,500), France—Shawl Designs
Day and Son (89), U.K.—Chromolithography and lithography united
Debay, Auguste (85), France—The "Premier Berceau," in Marble
Debay, Jean, France—Death of the Stag, in Bronze
Design, Government Head School (10), U.K.—Designs
Devers, J. (916), France—Holy Family, on Lava
Dieterle, J. (1,369), France—Painting on China
Drake, Professor F. (273), Prussia—Cast, in plaster, of part of Pedestal to Monument of Frederick William III. of Prussia
Duclusseau, A. Madame (1,369 and 96), France—Painting on China
Emery, W. (341), U.K.—Enamel Paintings
Etex, A. (1,218), France—Works of Sculpture
Fischer, K. (281), Prussia—Medals
Foley, J. H. (67), U.K.—Youth at a Stream and Ino and Bacchus, in Plaster
Fraccaroli, Innocenzo (710), Austria—Statues in Marble
Frahkin, C. A. (465), Belgium—Psyche carrying off Cupid, in Plaster
Frutic, (1,325), France—Group of Eagles, in Bronze
Fuchs, J. N. von (91), Bavaria—Fresco
Gelib, Antonio (711), Austria—Statute in Marble, Sumanah
Geefs, G. (468), Belgium—A Lion in Love, in Plaster
Geerts, C. (450), Belgium—Carving in Oak
Gerente, A. (981), France—Stained Glass
Hamon (1,369) France—Enamelled Casket
Hanhart, M. and S. (64), U.K.—Cromolithography
Hardman, J. and Co. (582), U.K.—Painted Glass Window
Hogan, J. (14), U.K.—Drunken Faun, in Plaster
Hullmandel and Walton (711, U.K.—Chromolithography
Jacobber (271), France—Paintings of Flowers, on China
Jacotot, Madame (1,369), France—Head of Raphael
Jennings, B. (41), U.K.—Statue of Cupid, in Marble
Jerichau, J. A. (39), Denmark—A Group in Plaster
Jones, Owen (34), U.K.—Chromolithography
Kellner, S. (86), Bavaria—Glass Painting
Kornaloff, N. (318), Russia—Painting on Porcelain
Laroche, E. (291), France—Designs for Shawls, Barege, Muslins, &c.
Laurent, Madame Pauline (1,369), France—Three Enamels on Copper
Lawlor, J. (22), U.K.—Marble Statue of a Bather
Lechesne, Auguste (373), France—Two Casts in Plaster
Lemercier, R. J. (867), France—Lithography and Chromo-Lithography
Lequesne, E. L. France—The Dancing Faun, in Bronze
Lemmer, Lake (34), U.K.—Variety of Designs
Liverpool Local Committee (95), U.K.—Model of Liverpool
Macdonald, Lawrence (19), Rome—Ionic Statue, in Marble
Macdowell, P. (22, 23, and 24), U.K.—Cupid, in Marble, and Eve in Plaster
Marechal and Guynon (329), France—Painting on Glass
Marshall, W. C. (15), U.K.—Sabrina, in Marble
Mosti, Raffaelle (768), Austria—Marble Statue of Eve
Perez and Co. (271 a), Spain—Inland Wood Table
Powers, Hiram (522), U.S.—Statue of the Greek Slave, in Marble
Ramus, J. M. (1,418), France—Group in Marble
Rietschel, Ernst (185), Saxony—Plaster Group
Rogers, W. P. (383), U.K.—Cradle, carved in Turkey Boxwood
Rouce, J. (1,699), France—Inlaid Work
Salter, S. (221), U.K.—Model of St. Nicholas Church, Hamburg
Schilt (1,369), France—Painting on a Vase
Sharp, T. (20), U.K.—Statue, in Marble
Silbermann, G. (374), France—Chromo-typography
Simonis, Eugene (664), Belgium—Plaster Statue of Godfrey de Bouillon and other works
Strasz, Giovanni (713), Austria—Marble Statue of Ishmael
Thrupp, F. (36 and 38), U.K.—Boy and Butterfly, and Arethusa, both in Marble
Tuerlinckx, Joseph (456), Belgium—Marble Statue of Giotti
Vienna, Imperial Printing-office of (363), Austria—"Paradisus Vindobonensis," in Chromo-lithography
Wallis, T. W. (99), U.K.—Carriage in Wood
Watson, the late M. L. (30 and 31), U.K.—Statue of J. Flaxman, in Marble; and Elton and Stowell Group, also in Marble
Winkelmann and Sons (308), Prussia—Colours and Lithographic Prints
Wolff, Albert (307), Prussia—Marble Group, Innocence
Wurtlich, O. (92), Bavaria—Portrait of Charles IX. on China
Wyatt, M. Digby (30), U.K.—Good taste in designs generally
Wyon, L. C. (260), U.K.—Medals and Medallion Portraits of the Royal Children.

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ASSYRIAN DISCOVERIES.—We are glad to hear that the Lords of the Treasury have at length consented to advance to Colonel Rawlinson the sum of 1,500*l.*, to enable him to continue his explorations and exhumations in Assyria.

## WHAT A FOREIGN ARCHITECT THOUGHT OF LONDON.*

As to the palaces in London, it is impossible to point out all the buildings which I have found to be more or less remarkable, built during the last few years. I must confine myself to a few, and if I have not noted some which deserve it, the artists and the buildings will be sufficiently known already.

The Army and Navy Club, finished in 1850 by Parnell and Smith, is, as to the façade, the most pompous of its family. The style is neither Greek, Roman, nor Italian, but something of all three; nevertheless the proportions are harmonious, and the profiles well detailed. The principal entrance is clearly marked, and the decorations are very rich. The other club-houses are built much in the same style; but, excepting the Travellers' and Arthur's, are not so harmonious in their proportions.

The Museum of Practical Geology, constructed in 1850 by Pennethorne, is not large, but devised with much skill. Nevertheless it is to be regretted that the windows on the side of Piccadilly were not a little higher. Besides I cannot pardon an architect who has shown so much skill and knowledge in the distribution of the interior, and in the introduction of light to the theatre, for having corbelled out a species of capital, to serve as a console, in the wall opposite the great staircase, and for having placed over Greek columns friezes *à la* François I., and, to complete this strange combination, Etruscan consoles. Also, I cannot fancy pilasters with contours of columns as they are applied in this Museum.

The hotel of the Earl of Ellesmere, from the designs of Barry, and as yet unfinished, is one of the most beautiful private houses in the pure Italian style. The proportions of the stories, or rather of the façade in general, are irreproachable; and it is only the chimneys, in continuation of the piers, which are not in harmony with the general composition. The vestibule with its galleries is ravishing, and the dimensions of the rooms are suitable; but if one asks if the construction of this house is fit for so precious a gallery of pictures, the answer always will be that the pictures are badly lighted.

The Coal Exchange, built in 1849 by Bunning, presents in its exterior nothing remarkable but some bizarreries; nevertheless the interior is very interesting. Constructed of iron, we see a rotunda with three galleries, lighted by a single lantern. The appearance of the whole is very pretty, and the hall is well arranged; but architecture in cordage is an idea too eccentric, and little suited to constructions in iron. If I were to cite such works as specimens of architecture, I should give the preference rather to the façade of the house, No. 76, Oxford-street, in the Mauresque style, and copied, with much conscience, from the beautiful remains of the Alhambra. But a hundred paces from this house, at the corner of Berners street, you find a structure whose ground-floor recalls the Transition (style *Diamant*) of the 17th century in all its richness and caprice; and it is a great pity that the proprietor has not arranged the upper part in a suitable manner, for at present the combination is very ridiculous.

The Houses of Parliament, by Barry, are more remarkable than any other edifice constructed in London within a few years. The principal façade which faces the river is 930 feet long. The great towers, called the Victoria and the clock towers, and of which the first named is to be 340 feet high, are yet unfinished; and unhappily the architect has taken the fancy of giving to them, in his design, dimensions totally varying: this, in my opinion, will be very destructive to the general effect of grandeur and strength in the building, when they are finished as proposed. They will then appear planted on the two flanks like two giants; the Victoria tower to guard the mass containing the House of Lords, and the clock tower to take care of the House of Commons. I do not comprehend why Mr. Barry has not designed a tower of similar dimensions, and ranking with the Victoria tower: the solidity of the building, the

* See p. 637, *ante*.